

ROM

Summer 2023

volume 55: number 2
2023 summer

Music Born of the Cold

A convergence of Inuit visual arts
and musical expression

Fashion and Climate Change

Exploring clothing choices and
sustainability through life jackets

Tyrant Lizard King

Busting myths about *T. rex*, the
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A 21ST-CENTURY MUSEUM



In 2018, ROM unveiled its new Strategic Direction: a roadmap to becoming a quintessentially 21st-century museum. A museum engaged with important contemporary issues. A museum where everyone, from all walks of life, feels seen—and welcome.

Today, almost five years into our 10-year Strategic Direction, we are closer to this aspiration than ever.

On May 6, the day of King Charles's coronation, we partnered with the Ontario government to open the entire Museum to the public for free. A staggering 17,277 visitors came through our doors that day, making it one of the most attended—if not *the* most attended—days in ROM's history. They roamed across all four floors, with many of them stopping in to our summer blockbuster, *T. rex: The Ultimate Predator*. If nothing else, this day was proof of ROM's huge appeal, inspiring even greater confidence in our plan, mapped out in the Strategic Direction, to become an ever more open, inclusive institution. This plan includes Free Main Floor, which returned on July 2 after last summer's successful pilot that welcomed thousands of first-time visitors to ROM.

We can also see the fruits of the Strategic Direction in our three latest exhibitions.

Being and Belonging: Contemporary Women Artists from the Islamic World and Beyond confronts some of the most urgent contemporary issues of our time, from patriarchy and rigid social norms to war and political unrest. And it does so by foregrounding voices of women with deep ties to the Islamic world—voices that, for too long, have gone largely unheard in galleries and museums.

TUSARNITUT! Music Born of the Cold, which comes to us from the Montreal Museum of Fine Arts, explores the stunning breadth of Inuit musical expression, from drum dancing to throat singing. It is also a manifestation of our commitment to ensuring ROM is a place where Indigenous peoples have a full sense of belonging.

Noelle Hamlyn: Lifers, a new art installation, uses repurposed and retailored life jackets to confront the destructive impacts of fast fashion. While focused on Hamlyn's artistic vision, the exhibition benefits from contributions by Dr. Soren Brothers, ROM's inaugural Allan and Helaine Shiff Curator of Climate Change, who helped develop a wall-spanning chronicle of the story of clothes, from the factory to the landfill.

As you will read in this issue, each of these exhibitions alone breaks new ground. But combined, they represent something deeper and even more powerful: a museum in metamorphosis, more vital than ever before.

Josh Basseches
ROM Director and CEO

CONTRIBUTORS



Deepali Dewan

Dan Mishra Curator of South Asia

Deepali Dewan's research spans issues of colonial, modern, and contemporary visual culture, including topics such as art education, decorative arts, and historiography. She is also a Senior Associate Fellow at Massey College and is the co-editor of the online, peer-reviewed journal *Trans Asia Photography*.



Fahmida Suleman

Curator of the Islamic World

Fahmida Suleman is lead curator of the *Being and Belonging* exhibition. She was formerly Phyllis Bishop Curator for the Modern Middle East at the British Museum and co-curated the museum's groundbreaking permanent Islamic gallery in 2018.



Vicki Sung-yeon Kwon

Associate Curator of Korean Art & Culture

Vicki Kwon is an art historian of modern and contemporary art with a focus on Korean art and visual culture. She has curated and coordinated transdisciplinary exhibitions in Canada, Norway, South Korea, and Switzerland, and has taught art history and visual culture studies at the University of Alberta since 2017.



Antonia Guidotti

Entomology Technician

Antonia Guidotti is the go-to person for questions about insects, not just within ROM but for the media and the general public. She co-authored the *ROM Field Guide to Butterflies of Ontario*, co-chairs ROM's Green Team, and contributed to the *Spiders: Fear to Fascination* and *Bloodsuckers* exhibitions.

Member Benefits

Dispatches

Field Notes

Species Spotlight

New Acquisitions

PART 1

Exclusive Member Preview

Members get free and unlimited access and are among the first to see new special exhibitions. Watch your eNews for details.



For a list of all Member-related events and programs, visit rom.ca/members/events.



Death: Life's Greatest Mystery

Friday, October 27, 2023, 10:00 a.m. to 5:30 p.m.

Saturday, October 28, 2023, 10:00 a.m. to 12:00 p.m.

This exhibition was organized by the Field Museum and made possible by Lilly Endowment Inc.

Generously supported by the Royal Exhibitions Circle.

Immortal Membership Winners

In June, we awarded the ROM Immortal Membership contest winners their new cards, hewed from a 450-million-year-old trilobite fossil.

This contest grew out of the Museum's reimagined brand launched last summer, ROM Immortal. Our goal for this new membership was to create an embodiment of our new motto: We live on in what we leave behind.

Congratulations to Homa Alammanesh, Toni Hesselink, Jean Irwin, Bill Purchase, and Frances Wilkinson—each of whom was awarded a unique card as part of their Immortal Membership—a beautiful heirloom that can be passed on to the next generation.



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Member Weekends



Textile Museum of Canada
55 Centre Avenue, Toronto, ON
Saturday, November 18
Sunday, November 19, 2023



Ontario Science Centre
770 Don Mills Road, North York, ON
Saturday, October 14
Sunday, October 15, 2023

Save 50% off general admission upon presentation of ROM membership card and ID during the Member weekend.



Gardiner Museum
111 Queen's Park, Toronto, ON
Saturday, August 19
Sunday, August 20, 2023



Art Gallery of Ontario
317 Dundas Street W, Toronto, ON
Saturday, December 2
Sunday, December 3, 2023



For a list of all Member-related events and programs, visit rom.ca/members/events.

Member Evening



Member Evening

On May 17, Members enjoyed an exclusive evening with access to all level 1 and 2 galleries, including *T. rex: The Ultimate Predator*, presented by Desjardins Group. The evening featured live music, an opportunity to mingle with other Members, and one-on-one interactions with ROM experts. Thank you to all the Members and their guests, who made this a very special evening to welcome spring!

Save the date—we will host another Member Evening on November 7, 2023.



Give the Gift of Membership

Membership: A 14,567-pound gift you can slip into your pocket

Give the gift of a ROM membership—a year-long, all-access pass to the Museum's galleries and exhibitions, including *T. rex: The Ultimate Predator*.



Members save! Buy now at rom.ca/gift or call 416.586.5700.

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As a ROM Member, you support everything from acquisitions and field research to increased accessibility and new, more immersive exhibitions. So thanks for belonging—and believing in what we do.

You make ROM better.

LIFE ON MARS, WITH DR. KIM TAIT



IN HIS ROUSING 1971 ORCHESTRAL-POP CLASSIC, David Bowie croons, “Is there life on Mars?” For Dr. Kim Tait, the Teck Endowed Chair of Mineralogy, it’s not a rhetorical question—it’s a challenge.

As one of 16 members of the Mars Sample Return Program, a partnership between NASA and ESA (European Space Agency), Dr. Tait will be responsible for studying the Martian rocks when they arrive on Earth in 2033, more than a decade after the Perseverance rover first landed on Mars in 2021. Collected from an ancient lake bed, these rocks could contain biosignatures representing past life forms, which would be an astonishing discovery. However, before the rocks complete their interplanetary journey, Dr. Tait and her colleagues must prepare to handle the specimens safely. (They are, after all, Martian and could contain biohazards, although most experts agree the risk is small.)

Until the samples arrive, Dr. Tait has plenty of Martian meteorites to study that have found their way to Earth *without* rockets over the last four billion years. Her goal? To use innovative scientific methods to understand Martian meteorites on an atomic level. For this, she was recently awarded a prestigious Dorothy Killam Fellowship, which recognizes the “inclusive collaborators, research leaders and barrier breakers who are driving the future of Canada.”

“I’m incredibly honoured,” Dr. Tait told the University of Toronto, where she teaches and supervises students.

For ROM, the feeling is mutual.

WONDERWORKS, PLAY-BASED LEARNING



THIS SUMMER, ROM welcomes families to WonderWorks, a reimagined play-based gallery that invites young visitors into a space to stretch their imagination and creativity. Featuring colourful wall murals, the gallery conveys a sense of wonder and fosters playful learning and inter-generational connections. A storytelling nook, tabletop puzzle building, and touchable wall activities set the tone for fun and provide hands-on ways to engage with ROM’s artistic, cultural, and natural collections. With an emphasis on interactivity, WonderWorks becomes a space for joyful learning.

Ruby Zhao is a social media specialist at ROM.



WonderWorks is located on Level 2, Centre Block and will open on July 24, 2023.

WHAT DO OUR COLLECTIONS DO?

In the fight to save Earth, natural history museums are a North Star



MASS EXTINCTIONS. Pandemics. Climate change.

Today, Earth faces an array of interlocking crises with potentially devastating consequences. But for humanity to respond effectively, we must first understand these problems in all their vast complexity.

That's where natural history collections come in.

Combined, these collections inform much of what we know about the natural world—and our place in it. Take pandemic preparedness, for example. Museums, including ROM, are home to myriad species of bats. Some of those specimens are being screened for coronaviruses like SARS-CoV-2, which causes COVID-19. When found, those viruses can be extracted and studied, so we can stop the next pandemic—before it even starts.

Natural history collections are also essential for understanding and protecting biodiversity. As Earth warms and more and more

habitats are destroyed, museum specimens act as a baseline of biological and ecological health, informing everything from local conservation efforts to global policy.

But there's a problem. As a group of contributors—including Josh Basseches, ROM Director and CEO, and Dr. David Evans, Co-Chief Curator of Natural History and the James & Louise Temerty Endowed Chair of Vertebrate Palaeontology—noted in a recent paper in *Science*, “The information embedded in the collections housed in these museums is largely inaccessible.”

So a group of 73 major museums with natural history collections, led by a core of 12 public-facing museums including ROM, established a framework that can “map the aggregate holdings of the global collection.”

Between the 73 museums, more than one billion objects spanning billions of years and every continent on Earth were inventoried,

revealing “many gaps, challenges, and opportunities.” The database is now available online, where anyone can easily download and filter the data.

“Work now needs to happen at a pace and magnitude that will meet the urgency of the Anthropocene,” the authors of the *Science* paper wrote, “with the understanding that there are more species at risk of extinction than are currently known to science.”



To explore ROM's Natural History and Art & Culture collections, visit collections.rom.on.ca.



THE THRILL OF THE CATCH

How fishing as a ritual gives us a chance to connect with nature and create new memories

By Mary Burridge

[MANY PEOPLE] GO FISHING all of their lives without knowing that it is not fish they are after.
— Henry David Thoreau

There is something about waking up before dawn, watching the mist rise off the lake, listening to the sounds of chattering birds, smelling the fresh morning air, and feeling the anticipation of going fishing. Oddly, this same feeling occurs when people find themselves in an ice-fishing hut in frigid temperatures, or even when fishing at dusk along a shoreline amongst millions of mosquitoes. Anglers are passionate about their sport no matter the circumstances. It's all part of the game—being one with nature and anticipating the thrill of the chase.

I remember as a youngster anxiously awaiting the early morning light to go fishing with my father. We would don our lucky

fishing hats and vests, sneak quietly out of the cottage, and slide the boat silently out of its moorings to our favourite fishing spots. Sometimes, we would troll for lake trout with large silvery spoons on the end of our fishing lines, out in the deep water where lake trout cruise for their prey. These trout, stocked annually until the early 1990s by the Ontario Ministry of Natural Resources and Forestry, were fun to reel in and made a very tasty dinner for the family. Other times, we would cast jigs and crankbait into rocky shorelines in search of smallmouth bass. The bass had been introduced to the lake, either inadvertently or intentionally, but they provided great excitement for many an angler. Smallmouth bass love to feed on crayfish in the rocky shallows. Mimicking their prey is part of the fun, as is attempting to outwit them. Could our

My fondest memory is the time spent with my father, listening to tales told of when he fished with his dad. He has his own fishing traditions and rituals, which he passed on to me and I now pass on to younger generations.

shiny spoons and jigs trick these elusive predators into chasing the bait? As I look back now, perhaps my fondest memory is the time spent with my father, listening to tales told of when he fished with his dad, and enjoying the camaraderie between father and daughter. He had his own fishing traditions and rituals, which he passed on to me and I now pass on to younger generations.

As a biologist, I taught my children to fillet fish for cooking, to study gut contents as a window into what fish eat, and to examine gonads—tiny granular eggs for females or a uniform pale fluid for males. A bit more labour intensive was the fun of counting rings on the scales or gill covers to determine the age of the fish.

You don't have to be out in the wilderness, however, to enjoy fishing. The north-west shore of Lake Ontario provides excellent

opportunities for fishing. The Greater Toronto and Hamilton Area (GTHA) offers a wide variety of fish habitats and hence a wide diversity of fish species to be discovered. Some of these habitats include the still waters of Grenadier Pond in High Park, the backwaters around the Toronto Islands, the deep open waters of Lake Ontario, and rivers like the Credit, Humber, and Highland Creek. Fishing in the GTHA can lead to many exciting adventures.

If you and your family are new to the sport, attend one of Ontario's Family Fishing Events, which occur several times a year. Fishing rods are often given away to children, and Ontario fishing licences are not required.

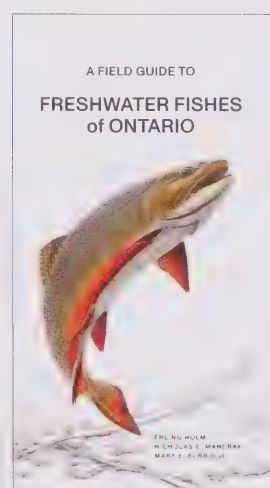
If the notion of actually catching fish is not to your liking but you are interested in witnessing rivers full of large fish during their migration run, you can join in on some fun at one of

southern Ontario's salmon festivals, or make your way to a nearby GTHA river in late summer. Here, you can watch tens of thousands of salmon and trout jump rapids and waterfalls on their way upstream to spawn. Atlantic, chinook, and coho salmon and rainbow and brown trout may be observed from the shoreline without the necessity of a single cast!

There are approximately 75 fish species in the GTHA, about half of all fish species found in Ontario. Lake Ontario and its waterways have undergone many transitions over the past few centuries, including species invasions and species extinctions. In the 1980s, Hamilton Harbour and the Toronto waterfront were designated Areas of Concern by the federal government due to poor water quality and loss of species diversity, and from this began a massive restoration initiative. Projects led by local conservation authorities and the provincial and federal governments have since led to better water quality, reduced contaminants, fish-habitat improvements, higher species diversity, and a healthier fish population.

If you just want the enjoyment of catching a fish but prefer to release it, so much the better for the fish population. Using barb-less hooks on your rod and live releasing the fish will allow species to thrive and reproduce. It's also a good lesson to learn in conservation. To discover great fishing opportunities in your area, contact your local conservation authority at conservationontario.ca.

When my children were young, we would often travel throughout Ontario in search of good fishing spots and new species to catch. Fishing gave us a reason to explore our beautiful province, to make a connection with nature, and, most importantly, to create memories and traditions as a family.



A copy of ROM's *A Field Guide to Freshwater Fishes of Ontario* is a great addition to the fun, and your family can study the photos and keys to identify your catch.

Mary Burridge is Assistant Curator of Fishes at ROM.

NEW BLUE ON THE BLOCK

Meet the new butterfly
in your neighbourhood

By Antonia Guidotti

WHEN WE PUBLISHED THE *ROM Field Guide to Butterflies of Ontario* in 2014, we mentioned that the European Common Blue butterfly (*Polyommatus icarus*) was a species to watch for in Ontario. Native to Europe, North Africa, and Asia, this species had recently been introduced to Canada. First recorded in 2005 near Mirabel Airport in Quebec, it has since been slowly spreading east, south, and westward, with the earliest Ontario record in 2012. I first saw one during a Toronto centre butterfly count in July 2020 at Pottery Road and Bayview Avenue. There are now many records in the GTA.

A much smaller “Blue” than ROM’s beloved blue whale, this species is still large compared with some of our native blue butterflies. It has a wingspan of 28–36 mm, with the upperside of the males a vibrant blue. The females are brown with a blue dusting and orange spots along the wings. Both have lots of dots on the underside with an orange row along the edge of the wings.

Like all butterflies, the European Common Blue undergoes complete metamorphosis. The eggs take around seven to 14 days to hatch into small pale green slug-like caterpillars with yellow stripes. Since insects have an exoskeleton, they must shed their skins to grow. This is called a “moult,” with the caterpillar stage in between being called an “instar.” These caterpillars will moult four times as they grow, meaning there are five instars of the larvae.



Do we need to worry about this butterfly? Is it “invasive”? Although this is an introduced species, it is feeding on introduced plant species and doesn’t appear to be competing with others for food sources.



Food plant,
bird's-foot
trefoil.

Opposite
top:
Male
European
Common
Blue.

Opposite
bottom:
Female
European
Common
Blue.

The caterpillars feed on bird's-foot trefoil (*Lotus corniculatus*), black medick (*Medicago lupulina*), or white sweet clover (*Melilotus albus*), plant species also introduced from Europe, North Africa, and Asia. The assumption is that a pregnant female (or females) arrived on a plane and laid eggs on one of these plants in fields near the airport. The yellow- or white-flowering plants belong to the pea family (Fabaceae) and can be commonly found near roadsides across North America.

Not always, but sometimes, something amazing happens: ants take the European Common Blue caterpillar into their nest. The ants will protect the caterpillar from predators and parasitoids and feed it ant eggs and larvae. In exchange, the caterpillars secrete (from specialized glands) a sweet liquid or honeydew. This mutualistic relationship is called “myrmecophily,” and it occurs between specific species of ants and other organisms, especially other lycaenid butterflies. Luckily for the European Common Blue, there is a native species of ant, the Turfgrass or Labour Day Ant (*Lasius neoniger*), that has adapted to tend it. This ant species has also been seen to partake in myrmecophily with a native butterfly species, the Silvery Blue (*Glaucopsyche lygdamus*).

After the last caterpillar instar, an olive green-brown chrysalis is formed at the base of the plant or in the ant nest. Once metamorphosis is complete, the adult lives for three weeks, feeding on nectar and animal excrement. Many butterflies (typically male) will lap up minerals and salts in animal poop using the legulae (microsponges) at the tip of the proboscis (straw-like, hollow mouthpart). There can be two to four generations per year depending on the local climate.

It is likely that the butterfly may eventually match the range of the host plants. Do we need to worry about this butterfly? Is it “invasive”? Although this is an introduced species, it is feeding on introduced plant species and doesn’t appear to be competing with other butterflies for food sources, so I think we can enjoy the European Common Blue. While spreading in North America, the butterfly’s population has declined in its native range, likely due to habitat loss, making the European Common Blue much less “common.” Continued monitoring is essential.

Don’t be surprised to see this colourful little butterfly flitting about in a yard or park near you! Be sure to post your images on the iNaturalist app so that scientists can use that information to track this blue butterfly as it moves into even more neighbourhoods.

Antonia Guidotti is an entomology technician at ROM.

EXPERIMENTAL VISIONS

ROM receives gift of 20 works by three contemporary artists of Pakistani heritage

By Deepali Dewan

DURING A YEAR THAT MARKS Pakistan's 75th anniversary, ROM has acquired a collection of works by three Ontario-based contemporary artists of Pakistani heritage, gifted by collector Ali Adil Khan. These artworks join a growing collection of contemporary South Asian art at the Museum.

Artists Tazeen Qayyum, Reeta Saeed, and Sumaira Tazeen are graduates of the renowned painting program at the National College of Art in Lahore and part of a generation of artists who have transformed historical South Asian and Islamic painting.

The art is characterized by fine line-work, floral borders, natural colours, and geometric patterns. This style is often referred to as "miniature painting," but this is a misnomer—a vestige of South Asia's colonial past, applied to works that bear a similarity to European portrait miniatures and medieval manuscript illumination. More significantly, the National College of Art, Lahore is the first and only fine arts program in South Asia to offer training in this historical style. Artists from this program have pushed the boundaries of painting into collage, sculpture, installation, and performance art, and have received international acclaim.

The 20 works joining the collections at ROM explore a wide range of issues, including diasporic identity, immigrant experience, nationhood, women's lives, and gender-based violence. We share a selection of them here.

The whole collection will be available to explore through ROM's online collection soon.



Tazeen Qayyum

(b. 1973) uses the cockroach as a metaphor for western attitudes toward the Muslim "Other" in the post 9/11 climate. *Lure'n'Kill III* (2005) features the shape of dead cockroaches stamped in a grid formation. The process of mechanical reproduction gestures toward the rapid reproducibility of cockroaches and the repeating cycle of death and destruction from war. And yet Qayyum plays with the cockroach motif by turning something potentially repulsive into something beautiful. In the centre is a shape resembling the bottom of vintage bug sprayers, clustered together and forming a silhouette meticulously painted with floral patterns on a red background. Qayyum has delicately added strands of her hair to the surface of the work—hair she lost after the birth of her first child—inserting an emotional and personal layer of loss, grief, care, joy, and rebirth.

Lure'n'Kill III
Tazeen Qayyum
Oakville, Ontario, Canada
Opaque watercolour,
photo transfer, and
human hair on hot-press
illustration board
2005
Gift of Ali Adil Khan

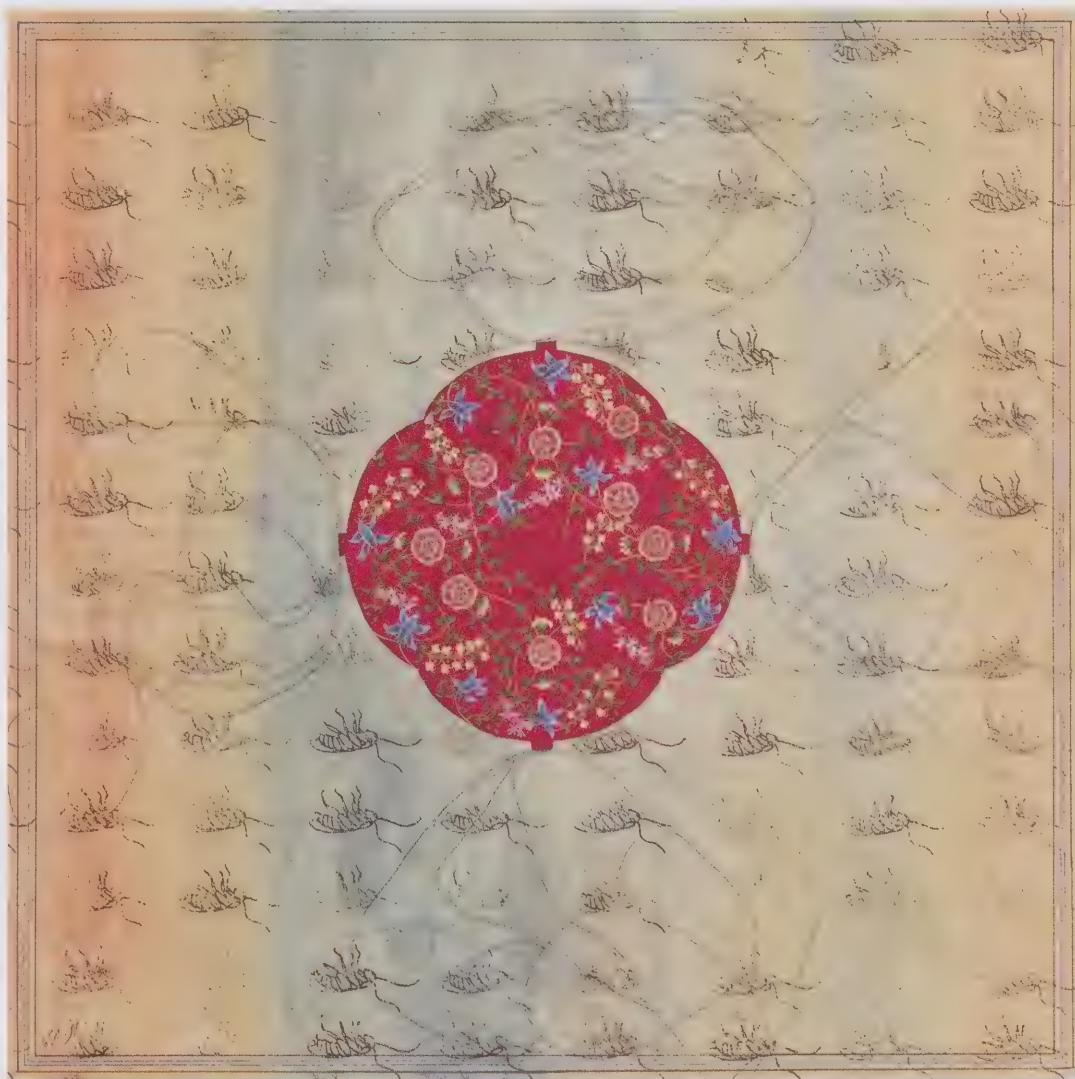
Opposite:

Reeta Saeed

(b. 1978) incorporates textiles into her work, blurring the boundaries of art and craft. In *Restraint* (2008), she has used a humble piece of cotton scrim stitched to canvas, which she has deconstructed thread by thread, unravelling the weft from the warp. What remains is a "window" through which a painting of the bare torso of a dark-haired female is seen against a bright orange background. Here, the deconstructed textile resembles a veil or jail cell and conveys a sense of constraint and vulnerability. In this way, the work is a psychological portrait, addressing larger issues of gender roles and gender-based violence in South Asian culture.

You can see this artwork on display in the new *Being and Belonging* exhibition.

Restraint (detail)
Reeta Saeed
Toronto, Ontario, Canada
Opaque watercolour and
saffron pigments on wasli
paper with cotton stitched
on canvas
2008
Gift of Ali Adil Khan



NEW ACQUISITIONS

Sumaira Tazeen

(b. 1973) uses the dowry trunk (peti) as a symbol of marriage in South Asian culture and its association with gender roles, status, and pride. The trunk is also a metaphor for the displacement experienced by women after marriage when they leave their home and join their husband's. In *Suj Dhaj (Adorning)* | سج دھج (2010), Tazeen has reduced the trunk to a flat shape resembling a picture frame that contains a miniature three-dimensional sofa, referencing domesticity and the home. The gold and red colouring recalls the colours of marriage in South Asia and its perceived preciousness and opulence. But the work also gestures toward the inherent contradictions of marriage, especially for women, a shininess that is only on the surface and a loss of freedom once the container of marriage is closed.

You can see this artwork on display in the new *Being and Belonging* exhibition.

Suj Dhaj (Adorning) | سج دھج
Sumaira Tazeen
Karachi, Pakistan
Gota lace, velvet, satin,
pigment, and silver leaf
on wasli
2010
Gift of Ali Adil Khan



Deepali Dewan is Dan Mishra Curator of South Asia at ROM.

Being and Belonging

TUSARNITUT! Music Born of the Cold

T. rex: The Ultimate Predator

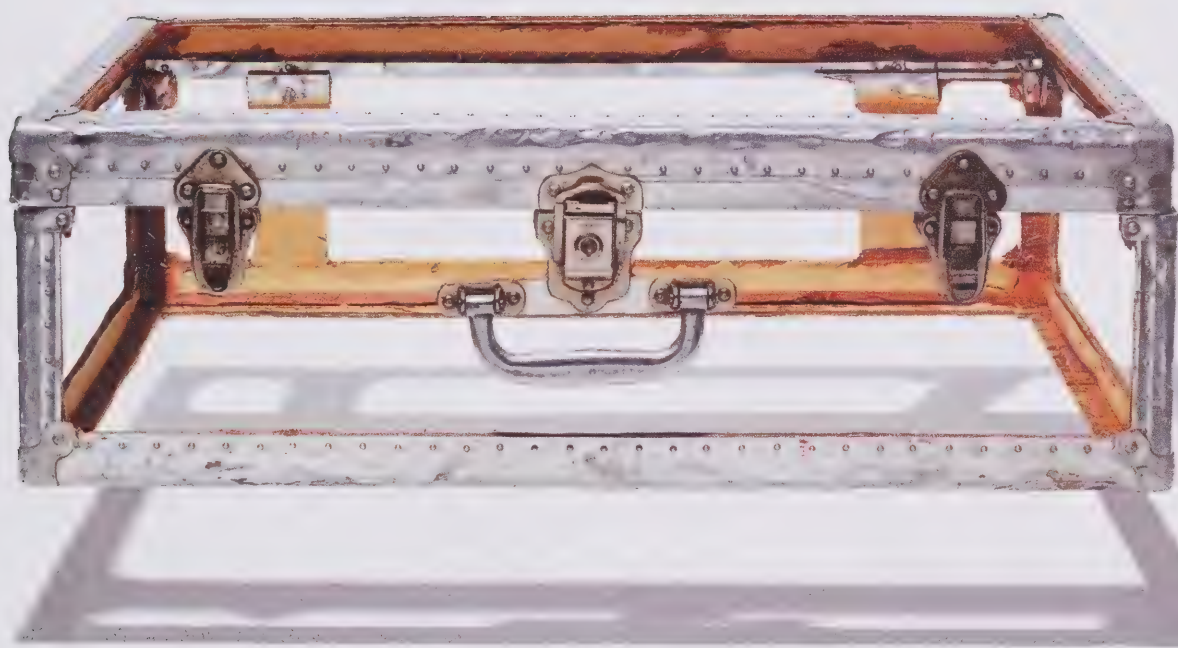
Noelle Hamlyn: Lifers

PART 2

BEING AND BELONGING

Contemporary women artists
from the Islamic world and beyond

By **Fahmida Suleman** and **Silvia Forni**



An Act of Possession
Sama Alshaibi
Aluminium, plywood,
and paper
2019

B

BEING AND BELONGING: *Contemporary Women Artists from the Islamic World and Beyond* is an exhibition about claiming space and place for women as equal commentators on the world we live in today.

As in many other spheres of professional life, women in the art world remain severely underrepresented. According to data collected in 2017 by the National Museum of Women in the Arts (NMWA), artworks by women represent only three to five percent of major permanent collections in the U.S. and Europe. A similarly disheartening figure accounts for the number of artworks by women sold globally through major auction houses between 2007 and 2017: only four percent.

There are some movements toward change. For example, in the 2019 Venice Biennale, women artists outnumbered their male counterparts for the first time in 58 editions. In 2017, the British contemporary artist Lubaina Himid, one of the artists featured in *Being and Belonging*, became the first woman of colour and the oldest person to win the prestigious Turner Prize in its 33-year history. Ironically, Himid's work focuses on colonial history, racism, and institutional invisibility vis-à-vis the Black experience.

Yet more must be accomplished. As the recent international visibility of the women-led Woman, Life, Freedom movement in Iran has made clear, oftentimes the silence is a result of social restrictions and political circumstances, but when a tipping point is reached, women are formidable agents of change with powerful messages to express.

Being and Belonging sheds light on nuanced expressions of intersectional feminisms by showcasing the work of 25 artists who seek transformational changes within their societies on their own terms.

Although many of the artists foreground their practices in this way, their embodied perspectives do not confine their reflections to "women's worlds." Certainly, themes such

as womanhood, the body, and the male gaze emerge from several works, but the project also pushes back against the reduction of these gendered perspectives to self-reflexive representations that confine women to domestic spaces. The works in the exhibition engage with notions of home, migration, displacement, freedom, politics, war, patriarchy, racism, gender and sexuality, LGBTQIA+ rights, spirituality and religion, gender-based violence, colonialism, and post-colonial realities.

The choice to place the emphasis on women who come from parts of Africa, the Middle East, Central Asia, and South and Southeast Asia was also deliberate. Often glossed under



This beautifully photographed publication accompanies the *Being and Belonging* exhibition, featuring in-depth interviews with the artists that offer new insights into their practices.
Regular price \$50 Members price \$45



Top:
Bittersweet
 Lubaina Himid
 Acrylic and charcoal on canvas
 2022

Opposite:
Not For Me
 Tayeba Begum Lipi
 Stainless steel razor blades
 2018



***Being and Belonging* sheds light on nuanced expressions of intersectional feminisms by showcasing the work of 25 artists who seek transformational changes within their societies on their own terms.**

Nine Lives
Hayv Kahraman
Oil on wood panel
2010
Opposite:
Once Upon a Time /
یکی بود یکی نبود
Shamsia Hassani
Acrylic on canvas
2023



the contentious label of the “Islamic world,” the region encompasses a multiplicity of nations where the majority of inhabitants once embraced, and in most cases still profess, diverse expressions of Islam and Islamic culture, but also include people of other faiths who live alongside their Muslim neighbours. Not all artists in the exhibition identify as Muslim, and most live in North America or Europe today.

The compelling works in this exhibition urge us to contemplate the ways in which our personal stories distinguish us from and yet connect us to our families and communities, and how these stories shape us as individuals and political actors, and allow us to find

beauty in pain or find ways to express the ineffable. Their art evokes themes that are not confined to personal stories but have the power to resonate and inspire anyone willing to engage with the complexities of being human.

Excerpted from the publication *Being and Belonging: Contemporary Women Artists from the Islamic World and Beyond*. Excerpt has been edited for length and clarity.

Fahmida Suleman is Curator of the Islamic World collections at ROM and lead curator of *Being and Belonging*.

Silvia Forni is the Shirley and Ralph Shapiro Director of the Fowler Museum, UCLA, and co-curated *Being and Belonging*. She was formerly ROM's Senior Curator of Global Africa.

LEAD EXHIBITION PATRON

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Generously supported by the Royal Exhibitions Circle

TUSARNITUT!

Exploring the connections between
Inuit visual arts and musical genres

MUSIC BORN OF THE COLD

HOW DOES OUR ENVIRONMENT INFLUENCE creativity and ingenuity? A new ROM exhibition invites visitors to explore Inuit musical expression across time and geography. Spanning centuries of Inuit life, *TUSARNITUT! Music Born of the Cold* highlights the breadth and diversity of musical expression in the visual and performing arts of the Arctic.

Tusarnitut means “sounds that please the ear.” From drum dances to vocal games and throat singing, visitors experience the

convergence of music and visual arts at the heart of Inuit culture and the art forms that developed throughout Inuit Nunaat, an area that spans Alaska, Canada, Chukotka, Greenland, and Siberia.

Blending art and contemporary music with recordings and rare archival footage, the works in the exhibition showcase the richness of Inuit music and resilience in the face of colonization, while celebrating the ingenuity and adaptability of Inuit culture.





Left:
*Untitled (Katajjaniq
Performers)*
Archie Ishulutak
Serpentine, antler

Right:
Untitled (Guitar)
Ashoona
Electric-guitar
2008



Visitors experience the convergence of music and visual arts at the heart of Inuit culture and the art forms that developed throughout Inuit Nunaat, an area that spans Alaska, Canada, Chukotka, Greenland, and Siberia.

ORGANIZED BY



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Generously supported by the Royal Exhibitions Circle.

An exhibition organized by the Montreal Museum of Fine Arts.

An exhibition curated by Jean-Jacques Nattiez, ethnomusicologist and Professor Emeritus at Université de Montréal, and Lisa Qiluqqi Koperqualuk, Curator and Mediator of Inuit Art, MMFA, in collaboration with Charissa von Harringa, Curatorial Associate, MMFA.

BAD TO THE BONE



Myths and mysteries
around the tyrant lizard king

By Gregory Funston



AS ONE OF THE MOST INTENSELY STUDIED extinct animals of all time, *Tyrannosaurus rex* forms a constantly changing picture. Initially depicted as a sluggish, tail-dragging monster, *T. rex* is now envisioned as an intelligent, agile, and altogether more active animal.

It is not easy to understand how an animal lived millions of years ago, when all that is left to be studied has been fossilized in stone. While recent discoveries and research have made great strides in our understanding of this formidable dinosaur, there is still much about *T. rex* that remains to be discovered. Here, we look at some myths that science has busted, and some questions that remain to be answered.

MYSTERY

DID T. REX HAVE FEATHERS?

The jury is still out on this one. We know from spectacular fossils in China that early cousins of *T. rex* had feathers—even big ones as long as a telephone pole! But feathers are exceedingly rare in the North American rocks where we find *T. rex*. Skin impressions from these sites provide tantalizing clues that at least some of the body was covered in scales, but it is not a cut-and-dry case; many animals don't have uniform skin coverings (think of chicken feet). In the last decade, however, we've discovered feathers in some other North American dinosaurs, so there's a chance the answer to this mystery is waiting to be found.

MYTH

USELESS, TINY ARMS

New research is turning this time-old tale on its head. By looking at how the arms became shorter in the tyrannosaur family tree, and by reconstructing the muscles, an international team led by yours truly is piecing together why *T. rex* had short arms. The conventional wisdom is that *T. rex* evolved small, useless arms to compensate for its big body and head, but it turns out that they were probably an advantage for *T. rex* and its relatives. As the arms became short, they developed stronger pulling muscles, and their short length actually made them more effective meat hooks for grappling prey or mates.



MYTH

TOOTHY GRIN

It had teeth as big as bananas, but if you encountered a *T. rex* 66 million years ago, you'd already be dinner before you saw its smile. A brand-new study led by scientists trained at ROM argues that the teeth of *T. rex* and other meat-eating dinosaurs such as the *Velociraptor* were likely covered by fleshy tissue like a Komodo dragon's. Similar to the tissue on our lips, this teeth tissue would have protected the teeth and kept them sharp for the next meal.

MYSTERY

WAS T. REX THE ONLY TYRANNOSAURID IN ITS ECOSYSTEM?

Perhaps the hottest debate raging about *T. rex* is whether it was alone at the top. The argument centres on some perplexing small-sized tyrannosaur fossils from the same badlands where we find *T. rex*. Some scientists think that these are a different, smaller species, whereas others argue that they are simply young *T. rex*. Opposing teams have thrown all kinds of different analyses at the problem with no clear answer—except that we need more fossils!

MYTH

SCAVENGER NOT PREDATOR

As long as a bus and with a mouth full of teeth, *T. rex* being a predator is a no-brainer, right? About a decade ago, some palaeontologists argued otherwise, saying that the acute sense of smell, tiny arms, and lumbering pace would have been better suited for a scavenger. The idea failed to take hold in the scientific community, though, and was soon dispelled by a healed bite in a duck-billed dinosaur, with a tyrannosaur tooth still embedded. This and other finds since were survivors of *T. rex* attacks—direct evidence that it was hunting live prey.

MYSTERY

DID T. REX HUNT IN PACKS?

We know that some tyrannosaurs may have run in packs for at least part of their lives. Mass-death sites in Alberta and Montana show that *Albertosaurus* and *Daspletosaurus* died in groups, which means they likely lived in groups too. But does that mean that *T. rex* was a pack hunter? We can't be sure. Even closely related species like lions and tigers can behave completely differently, so *T. rex* could still have been solitary. A mass graveyard for *T. rex* could give us definitive evidence of pack behaviour.

If one thing is certain, it's that even after more than a century of study, we still have much more to learn about *T. rex* and other dinosaurs. Visit ROM's new exhibition *T. rex: The Ultimate Predator*, presented by Desjardins Group, to find out more about how ROM scientists are leading the study of dinosaurs.

Generously supported by the Royal Exhibitions Circle

Get your tickets to visit *T. rex: The Ultimate Predator* at tickets.rom.on.ca.

LIFERS: A DEEP DIVE

By Alexandra Palmer
with thanks to Noelle Hamlyn



Cork lifer with fox-fur stole
"Created by Gordon Furs,
Toronto."

PERSONAL FLOATATION DEVICES (PFDs), or life preservers, prevent drowning by keeping the wearer buoyant face up without physical activity. In ancient times, people held onto floats made from inflated animal skins and intestines, such as bladders. By the 19th century, European-style personal vests or jackets inserted with hard wood and cork were worn.

"During my research, I read that landing in the water at high impact while wearing a hard cork jacket could knock out peoples' teeth and even break necks. All the life jackets on the *Titanic* were cork," artist Noelle Hamlyn explains. Kapok superseded cork. A seed fibre resistant to water, kapok is light, buoyant, pliant, and cotton like. It is from the tropical tree *Ceiba pentandra*. Kapok and cork are sustainable materials from nature's re-wilding system. However, modern life jackets, designed with high performance and flex to prevent bodily

harm, are made with polyurethane foam derived from non-sustainable virgin fossil fuel. Hamlyn rethinks and retrofits old life jackets with second-hand fashions, by honing her technical fashion construction and sewing expertise. She uses clothes as cloth, adding panels taken from anywhere in a garment to apply over the large sides of the new "lifer." Hamlyn opens up armholes and repurposes the centre back opening of a dress for the front of a lifer. She relocates elements, details, and decoration. Her art practice requires inventive thinking to retain the integrity of the discards—the old garments and old life jackets.

Lifers are rejigged modern and fashionable life preservers for us to wear as waters rise during the Anthropocene. Hamlyn's *Lifers* invites us to question our insatiable folly for fashion in this era of climate change, given current overproduction, waste, and contamination of water. We need to and can choose differently.



Varsity lifer

The varsity lifer was owned by Dave as his sewn-on, eponymous patches record. He was a Madison University football player and 1974 graduate. His team won the 1973 Northeastern Conference. Letter jackets with a large initial were first created in 1865 for Harvard University's baseball team, then adopted by the football team. They mark a young man's sportsmanship in the final years of high school or university and are symbols of pride, commitment, and success.

Below (left to right):

The varsity lifer is built over an orange cotton life preserver filled with kapok and fastens with twill tape ties. It is certified and stamped with safety approval by the United States Coast Guard "for use on all vessels and motorboats. Atlantic Pacific MFG Corp. Brooklyn N.Y. ... Inspected and passed 14 Nov 1965."

The collar of the jacket is retained without intervention for the lifer. The "M," originally on the left sleeve, is applied to the back. The striped, knitted ribbing at armscye and hem is removed, stretched out, and reapplied around the large armhole and hem of the lifer.

In studio: The sleeves are removed from the jacket. The embroidered patches from the left sleeve (shown on the table) are relocated on the lifer. The sleeves and ribbed cuffs are added under the armscye at the sides to extend the jacket for the lifer.

The original label sewn onto the lining is left in place. The jacket lining is reused for the lining of the lifer, hiding the kapok PFD. Butwin manufactured "The Jacket for Champions." The company, founded in the 1930s by two brothers in Minneapolis-Saint Paul, was a leading manufacturer of varsity jackets.



Evening lifer

The beaded and sequined silk lifer retains the original length of the evening jacket, which extends elegantly beyond the life jacket. The Mountain Equipment Co-op (MEC) label is applied decoratively to the front of the lifer. The original see-through mesh net at the centre back and lining of the life jacket is left exposed on the lifer, in keeping with the sexy evening wear style.

Below (left to right):

A much-worn polyurethane life jacket with plastic zipper, Canada c. 1985, was donated to Hamlyn during her Salt Spring Island artist residency in 2019, when the *Lifers* work began. She scrubbed it, removed the MEC label, and sewed it on to the front of the pink beaded lifer.

Suzanne Carillo modelling a "Vintage 80s Silk Blazer Jacket - Peach Floral Beaded Sequined Embroidered Evening Cocktail Party, Formal Event Blazer Jacket - S/M" she advertised for sale on her Etsy site, VintageBySuzanne. Hamlyn purchased it in October 2022 to transform it into a lifer.

In studio: The beaded front lapels of the evening jacket are placed on to the front of the MEC life jacket. Beadwork from the shoulder cap of the sleeves is applied to the back shoulder of the lifer. The beaded sleeve cuffs are relocated across the shoulders. The MEC label is pinned but finally is sewn in place, more discretely, lower down.

The original jacket front with sequins, beads, and three self-covered buttons with loop buttonholes is retained for the evening wear lifer.

Noelle Hamlyn: Lifers

June 3, 2023, to February 19, 2024
Level 3, European Rotating Exhibitions
Gallery

Government sponsor

This project was undertaken with the financial support of Environment and Climate Change Canada.



Environment and
Climate Change Canada



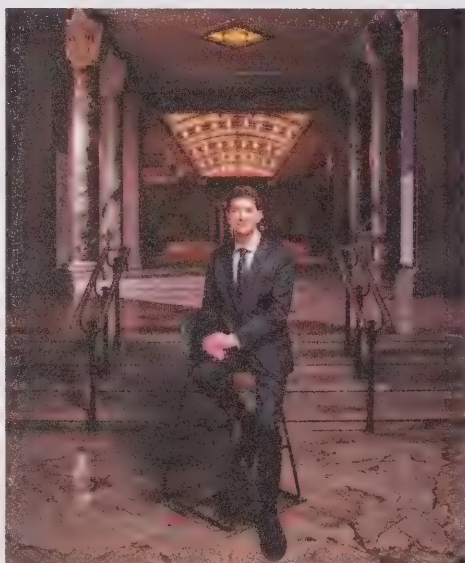
Supporting ROM

ROMTravel

Object Highlight

PART 3

TO DREAM BIG AND IMAGINE



On April 26, 2023, ROM was filled with the thunderous applause of 500 donors and volunteers celebrating the power of philanthropy. As everyone stood together and cheered, for each other as well as the institution they support, you could feel the shared sense of purpose, pride, and values—a dynamic community connected by their Museum.

Where does that commitment start?

When kids of all ages step into ROM, something magical happens. They enter a world where art, culture, and nature blend in a captivating way, allowing them to discover, dream big, and imagine what they could achieve. Whether it's the accomplishments of great scientists, inventors, artists, or thinkers, museums offer endless stimulating role models.

David Evans, Co-Chief Curator of Natural History and James & Louise Temerty Endowed Chair of Vertebrate Palaeontology, provides the perfect example of this. As a curious 4-year-old, he visited ROM's dinosaur collection, and sparks flew. That single visit ignited his ambition to be a palaeontologist, and he followed it all the way to the top. He's now a veritable rock star, among the world's most recognized experts in his field—and is living his dream.

Walking through the current exhibition *T. rex: The Ultimate Predator*, presented by Desjardins Financial Group, and throughout galleries across ROM, you often catch similar light bulb moments happening. Some experiences will create a lifelong passion for STEM pursuits (science, technology, engineering, and math) or generate a passion for lifelong learning. Similarly, the recently opened *Being and Belonging* exhibition might inspire young minds to explore their own cultural backgrounds or better understand the defining issues of our time through female voices and the broad lens of the Islamic world.

Thank you, ROM donors and supporters, for trusting and recognizing the Museum's unique power to be a springboard for thought and action. We heard this loud and clear in the recent Members' and donors' survey. Two-thirds of donors have ROM, its mission, and its vision in their top three giving priorities. Your passion for special exhibitions like the ones above, ROM's permanent collections—like the Willner Madge Gallery, Dawn of Life—and the places and spaces that house them is deeply valued. Maybe that's why donors contributed an incredible \$60 million last year.

ROM is indeed a catalyst that helps all of us understand the past to build a shared future. Its collections and mandate, and the engaged people who support it, are powerful reminders that we live on in what we leave behind.

A handwritten signature in dark ink, appearing to read 'John'.

John Kearsey
President and CEO, ROM Governors

Your generosity creates opportunities to spark young minds and build a brighter future. Please get involved! Visit rom.on.ca/support to become a Patron, make a gift, or engage with us further.

IMMORTALLY GRATEFUL

Thank you for making ROM celebration 2023 so memorable



On April 26, we honoured the outstanding donors and volunteers whose generosity is helping transform ROM into one of the world's foremost 21st-century museums.

Last year, ROM's supporters contributed \$60 million toward the Museum's highest priorities. That's the power of philanthropy in action!

Congratulations to our award recipients and honourees, and thank you to all who came together for an evening of appreciation and gratitude.

You made our night. And our future.

**Lieutenant Governor's
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Recipients**

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Donor of Merit Award Recipients

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The Temerty Foundation
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Gino Vettoreto
Richard Wernham and Julia West
The Wilson Foundation

Special Honouree

Louise Hawley Stone Charitable
Trust, 25th Anniversary

*Deceased

LIVES & LEGACIES: A MAN WITH A PLAN

An afternoon exploring a favourite gallery, a long lunch at the café, a stroll through Philosopher's Walk—these are some of the things Swee Goh and his late wife, Lilian, enjoyed most about ROM. Upon retiring to Toronto, they lived across the street from the Museum and decided to get to know their new neighbour.

"We were visiting more and more often," says Swee. "We certainly put our membership to good use! We both loved ROM's Asian galleries and discovered something new with every visit. After Lilian passed away, I became even more involved on my own."

A friend belonging to the Currelly Legacy Society would often invite Swee to behind-the-scenes tours and exhibition previews. Through these special events, Swee gained an appreciation for the work going on at ROM (not to mention the perks of exclusive access to the Museum).

"The first time I visited the Willner Madge Gallery, Dawn of Life [a completely donor-funded gallery], I had to wear a safety hat and boots," recalls Swee. "Seeing its transformation at the opening party months later was astonishing! The exhibitions were

fascinating, and the space was completely reimagined. It's amazing to witness what ROM's supporters accomplished."

Exploring options to become one of these supporters himself, Swee decided to make a future gift of his RRSP funds. It was an easy way to leave a legacy honouring Lilian and take advantage of tax incentives without making significant changes to his will. He hopes his gift will support the Museum's Asian and textile collections, areas of personal interest.

It complements his gift-in-kind of *Textile Asia*, a journal edited and published by Lilian's father, Kayser Sung, for over 40 years. This rare collection captures the rich history and contributions of Asia to the textile world, and Swee's gift makes ROM the only North American institution to possess the complete set.

"I hope both these gifts will provide researchers with unique resources to better understand the Museum's astounding Asian and textile collections and translate learnings for visitors. ROM is an important part of the city's identity, and I want to help maintain its stature while still evolving for the future, for Toronto, Ontario, and Canada."

Through these gifts, Swee joins the Currelly Legacy Society, a visionary group of donors whose generosity is building a brighter future for ROM. Members gain access to exclusive events, lifelong learning opportunities, and more.

"I just attended my first event as a CLS member, the annual Spring Lecture," says Swee. "Learning about the new *T. rex* exhibition and latest research from the lead curator was eye-opening. I'm looking forward to the next one already!"

A gift of RRSPs is a simple and tax-effective way to support the collections you care about. To learn more, please contact Janice Correa at janicec@rom.on.ca.



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CROATIA: AN ADRIATIC ADVENTURE



Monday, May 6 to Monday, May 20, 2024

Come with us and discover Croatia, a land of breathtaking natural beauty, complex history, and incomparable cultural riches. A crossroads of civilizations for centuries, where Slavic East meets Mediterranean West, it is a unique mix of ancient Roman ruins, Byzantine splendour, Venetian and Baroque architectural wonders, and vibrant 21st-century modernity.

We will travel from Dubrovnik, at the southern tip of the Dalmatian coast, to the Istrian Peninsula in the north. Along the way, we will

visit charming towns, walk on medieval stone walls, and spend a day on the Adriatic's sunniest island. We will tour UNESCO World Heritage sites and Croatia's most important archaeological site.

Throughout, we will indulge in unparalleled Croatian hospitality and the authentic flavours of local cuisine. As with all ROMTravel trips, we will enjoy many exclusive special experiences, including behind-the-scenes tours and lectures, a private lace-making demonstration, a Klapa (a capella) recital, and culinary tastings.



For more information, contact ROMTravel at travel@rom.on.ca or 416.586.8034.

ROMWALKS

ROMWalks are guided walking tours of Toronto, organized by ROM's Department of Museum Volunteers. Each Sunday and Wednesday, from May to October, celebrate the city with free walks around dynamic and diverse Toronto neighbourhoods.

ROMWalks also offers ROMWalks Plus premium walks, exclusive Members Walks, and Private Group Walks (upon request).



Visit rom.on.ca/romwalks for walk itineraries, location information, and premium walk fee and registration details.



Free ROMWalks

Sundays at 2:00 p.m. Wednesdays at 6:00 p.m. Free. No registration required. Simply arrive on time at the appointed starting point.

Rosedale, Historic Danforth, Kensington, Riverdale, Annex West, Willowdale, Mt. Pleasant 1, Sacred Stones & Steeples, King Street East

Free. No registration required.

ROMWalks Plus

Select Sundays at 2:00 p.m.

Monuments in Memory: Queen's Park
August 27 and October 8

Riverside: Change over Time
August 6 and September 10

These walks require registration and a \$10 fee.

ROM Members

Exclusively for ROM Members
Select Saturdays at 2:00 p.m.

Annex
August 26

Grange
September 30

Parkdale
October 21

Pre-registration required. Registration opens one month prior to walk date.

ROMBUS

This unique ROM program offers day trips of historic, architectural, natural, or cultural interest, all within Toronto and the surrounding areas. Each adventure features local specialists whose expertise and resources make each trip come alive. And every tour includes a delicious meal at a regional destination.

After a three-year hiatus, the bus is rolling again, and ROMBus returns this year with four fascinating opportunities to explore nature, discover our past, and delight in human ingenuity and creativity.

Don't miss the bus!



Day Trips

Street Art: Past & Present
August 24

From a tour of historic Montgomery's Inn, we move through the Village of Islington's 26 murals which tell the story of the area's colourful past. At Rick Mercer's favourite rant platform, we explore the contemporary art of Graffiti Alley. Lunch at Hothouse Restaurant.



Welland: Water & Wine
September 8

Watch a ship transit the famous Welland Canal with historian and author Ron Brown, who will regale you with its stories. After all that water, we enjoy a wine-tasting tour at the historic Henry of Pelham Winery, one of the founders of Vintners Quality Alliance (VQA). Lunch at The Blue Star.



For more information, visit rom.ca/rombus.

GOD AND GODDESS OF SMALLPOX

Epidemic disease seen through a painting

By Vicki Sung-yeon Kwon

IN KOREAN FOLK CULTURE, people believed that epidemic disease was caused by a visitation of spirits, and they therefore hosted shamanist rituals to appease these guests in the hope that they would leave the household alone. Created to be hung in a shamanistic shrine for a ritual ceremony, this painting shows Korean belief and practice related to epidemic disease during the Joseon dynasty (1392–1897), when large-scale epidemics of cholera and smallpox frequently broke out.

The destructive and restorative power of gods and goddesses of epidemic disease appears in literature, folk songs, and shamanistic paintings from the 17th century to the 19th century in Korea, giving us a glimpse into how people feared epidemic disease and tried to find a solution for it.

With time, folk beliefs made way for other practices led by scientific advances. The late Joseon dynasty saw the development of medical studies and political campaigns to eradicate epidemic disease, such as washing hands, using boiled water, avoiding large-scale gatherings for Confucian rituals, and improving government administration.

Scholars of Silhak (practical studies) promoted variolation, an early inoculation method to immunize individuals against smallpox, one that started in the 16th century in China and in the 18th century in Britain. This painting in ROM's collection signifies how religion/spiritualism helped people understand and cope with disease and epidemics.

Painting of God and Goddess of Smallpox (Byeolseong Bubudo)

Unknown artist

Korea

Ink and colour on paper mounted on silk

Early 20th century, CE

Vicki Sung-yeon Kwon is Associate Curator of Korean Art and Culture at ROM.





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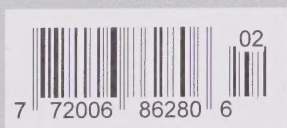
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